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Social Board brought Southside Johnny and the Asbury Jukes to the Ernst Center Saturday night. For stories, see right and review on page 4.

Cox Denounces Arms Race

By Chris Romer

One of America's best informed specialists on Soviet strengths and weaknesses came to Kenyon Tuesday night to denounce the nuclear arms race.

Author and statesman Arthur Macy Cox endorsed a bilateral freeze on nuclear weapons in a lecture modeled after his new book, *Russian Roulette: The Superpower Game*. Drawing on his 38 years of training in Soviet-American relations, Cox warned an ample Rosse Hall audience of the growing danger of annihilation by accidental nuclear war.



Arthur Macy Cox

Cox has compiled extensive experience in the Soviet Union, having been privy to first-hand observation of the ruling Communist Party, the KGB, the Politburo, and Central Committee. Since his early work in the Truman administration's implementation of the Marshall Plan, Cox has helped plan operations conducted world-wide against the USSR as a high-ranking member of the clandestine services of the CIA; he participated in the first nuclear test-ban treaty; he was a consultant for SALT II to the Director of the U.S. Arms Control Agency from 1977-1978; currently Cox serves on the Board of Directors of the American Committee on East-West Accord, founded by George Kennan.

A tall man with glasses and silver hair, Cox spoke off-the-cuff in a husky voice, tracing the developments in Soviet-American relations leading to the present situation of "greater risks than I have seen at any time in my life." Citing the "creative energy at work" at the time of the Marshall plan to aid Europe after World War Two, Cox said that the United States has "subsequently relied on a military reflex" in dealing with the Soviet Union.

He insisted that once both the USSR and the U.S. had acquired nuclear weapons, neither nation could expect to become superior in an arms race. Urging American abandonment of the "military superiority mentality," Cox emphasized that the risks of accidental nuclear war are now too great to allow thinking reminiscent of the Cold War, which he called "a black fight in a grey world."

"There is no such thing as genuine nuclear superiority," Cox said. "This (attempts to achieve predominance) cannot be a rational use for expressing our political will."

Cox said it was the United States' concern with the idea of military superiority which eventually clouded the process of detente. "In my opinion, we never had a genuine detente, but we were on the road." Cox charged that the United States has never been "fair-minded" in arms negotiations with the Soviet Union.

He did recognize the damage the Soviet's invasion of Afghanistan inflicted on the fragile detente process. "In 1974," Cox said, "80 percent of the American people favored detente and opposed further intervention abroad. By 1979, 65 percent had rejected detente and approved of renewed plans to build military power in preparation for confrontation."

Soviet intervention in the Third World in the 1970's elicited an aggressive stance from Hawks in American government, Cox said. The spectre of Soviet militarism in Afghanistan made Hawks and their more belligerent policies "easy winners." Their assertions that the Soviets are moving ahead in the arms race, Cox maintained, have formed the basis for increased weapons stockpiling in this country.

But the Soviets have never been superior to the U.S. and NATO in military spending, according to Cox. Furthermore, while the USSR may spend twice as much as the U.S. in percentage of Gross National Product, the GNP of the U.S. is double that of the Soviet Union, Cox reminded the audience. He said if anything, the Superpowers have reached a point of approximate equality in the nuclear arms race, a point at which the present surfeit of weapons can and should be frozen.

Cox said a recent trip around the country has convinced him that the idea of a nuclear freeze is "profoundly in the soul of the American people today. They think it seems like an intelligent thing to do, and I happen to think it makes a lot

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Social Board Faces Budget Deficits; Next Semester to be a 'Challenge'

By Debbie Winkle

Dean Adkins seems to have voiced the opinion of most of the Kenyon community who attended last Saturday's Southside Johnny concert when she said, "It was extremely well-handled. The band was really good; they put on a really big concert." Unfortunately, the epilogue to that remark was, "I'm sorry more Kenyon students didn't support it."

This lack of student support for the concert merely intensified one of the underlying problems plaguing Social Board in the production of this event. Concerning the planning for the concert, Social Board Chair Soula Stefanopoulos said, "We went into this concert assuming we had \$24,000 to spend, and we only had \$18,000."

Student Council President Paul McCartney, who served as Council Treasurer last year, said of the confusion over the figures, "I wonder how Social Board got that number (\$24,000), and I'm still wondering." McCartney explained that last year Social Board requested \$29,411 for this year's operations. Finance Committee allocated \$18,661. The committee recommended that the Board cut their budget by \$1650 and supplement it with \$9100 in ticket sales. McCartney also said that "I was the one who discovered it (the discrepancy in figures) a month ago," when an informal conversation in the SAC led to a double-checking of Social Board's budget for the current year.

Stefanopoulos explained that the allocation for Social Board is divided between the two semesters, the actual amount for first semester allocation being \$12,000, and second semester, \$6,000. Operating on the assumption that the figure they had to work with was \$18,000, since close to \$6,000 had already been spent on first

semester events, Social Board invested over \$14,000 in the Southside Johnny concert.

Said Tom Hedge, Social Board treasurer, "We lost \$10,000 on Southside Johnny." Consequently, without nearly the number ticket sales they had expected to offset the loss, Social Board's funds have been greatly depleted.

McCartney said that last year's Finance Committee, when making its allocations for this year's fall concert, was "anticipating a \$4-5,000 loss."

According to Hedge, the confusion over the amount of money actually in Social Board's account arose from the fact that, "Our allocation was \$18,000, but the budget was \$24,000. The \$6,000 difference was supposed to be raised on our fall concert."

Although Dean Adkins stressed that this confusion was not to be termed a "mismanagement of funds", she reported that Social Board is in the process of setting up certain guidelines governing the disbursement of funds. Hedge suggested a few which include, "not committing more than one-half of the funds to any one event; requiring that the event be within the first month of school, "and making sure that any group booked is "very carefully considered."

In terms of what the loss on this concert means for second semester activities, Dean Adkins did not want to comment on the specific amount of funds left in Social Board's account, but assured that, "the Social Board does have money." Stefanopoulos felt that the outcome of this experience is that "next semester it challenges us to be a lot more creative." However, both Stefanopoulos and Hedge maintained that the confusion over funds was not the main issue with regard to the concert, but rather the

lack of student support.

According to Stefanopoulos, several factors contributed to the lack of student attendance. First, she cited the fact that Denison had a formal the same night as the concert, which greatly reduced ticket sales there. More importantly, however, was the fact that the band "played at Akron and Columbus very close to when they played here. In fact, they played at Columbus the night before."

Hedge said that using last year's Michael Stanley Band concert as a



Tom Hedge, Social Board Treasurer

guideline, Social Board figured that a big concert with Southside Johnny could be very successful. "The band looked more popular and it was a little cheaper; it looked like it could definitely work." Of the 2000 tickets printed up, only 558 student tickets were sold and, according to Hedge's rough estimate, only 650+ totally.

Stefanopoulos said that "I'm glad this happened in a way, because I've always believed that we shouldn't have big concerts and I think this experience confirms this." Dean Adkins concurs with this view: "What this says to me is that maybe big concerts just shouldn't happen here."

Hedge disagreed with this view, and commented that, "I think the reason the Michael Stanley Band was successful and Southside Johnny wasn't was timing." Hedge felt that with more discretion and careful planning, big concerts could be staged successfully here, although not on a yearly basis. Hedge said, "Our security and technical aspects of this concert were almost too good; we could have handled a crowd three times this size. That will never be a problem."

Another problem with Social Board concerns the purchase of a P.A. system; when Student Council asked for the \$5 activities fee increase last year "one of the reasons was we wanted to improve the P.A. system," said McCartney. He said that Social Board reported to Finance Committee in its Spring budget hearing that the money for the sound system could be covered by a projected \$1500 surplus in the 1981-82 operating budget. Due probably "to Summer-Send Off cost overruns," however, this surplus was considerably smaller than had been anticipated, so there were not sufficient funds for the P.A. Also, McCartney said, over the six months between the fee referendum and the budget request, "priorities can change."

Dr. Will Speak on Sexuality

Mary Calderone, MD, MPH will give a lecture entitled, "What makes you the sexual person you are today" on Monday, November 15, at 8:00 p.m. She is a honorary alumna of Kenyon College and is widely recognized as a pioneering leader in the field of human sexuality. In 1982



Mary Calderone

she resigned as President of the Sex Information and Education Council of the U.S. (SIECUS), which she co-founded in 1964 and for which she was Executive Director for its first 11 years, to become Adjunct Professor, Program in Human Sexuality, in New York University's Department of Health Education.

Dr. Calderone received her MD in

1939 at the University of Rochester Medical School, from which she received the University Alumni Citation in 1968 and the Alpha Omega Alpha Honorary Alumnus Membership in 1978. She earned her Master's degree at Columbia University School of Public Health in 1942. She has eleven honorary doctorates and many major awards, including the Edward W. Browning Award from the American Public Health Association and the Margaret Sanger Award from the Planned Parenthood Federation of America, of which she was medical director from 1953-1964. She is author, co-author or editor of *Questions and Answers about Sex and Love*, *Sexuality and Human Values*, and *Manual of Family Planning and Contraceptive Practice*. Her most recent book, co-authored with Eric W. Johnson, is *The Family Book about Sexuality* (Harper & Row, 1981) and has received outstanding reviews. *Talking With Your Child About Sex* (Random House, 1983) will be co-authored with James W. Ramey.

Her contributions to medical textbooks, encyclopedias, and the professional literature are numerous, as are her lectures throughout the United States and other countries.

Invisible P.A. and \$6,000 Difficult to Swallow

One might imagine that the barrage of bureaucratic mistakes that can be found elsewhere would be largely decreased at Kenyon as a result of the small, personalized setting of the campus. As we look around, however, we notice that Kenyon is not exempt from some of the ridiculous blunders that plague many institutions.

Last year, by way of an article in the *Collegian*, the student body was told that an increase was needed in the Student Activities Fee for four basic reasons. "The increase was needed, according to (S.C. Treasurer) McCartney, because of inflation; because Social Board needs to rebuild its sound system; because WKCO needs new equipment; and because there may be a possible increase in the amount of money given to special interest groups."

Well, we all paid our five dollar increase. And now for the question we're all starting to wonder about: Where is the new sound system? Let's see, Finance Committee was told by Social Board that they (S.B.) didn't need the money in the form of capital expenditures because they could handle buying the system out of their operating budget. Now that that problem is solved, what did Social Board do with the money for the sound system? Well, they thought they had \$24,000 to work with, and it turned out to be \$18,000. That leaves us with an approximate grand total after the Southside concert that is far short of leaving any funds for the sound system.

In other words, somewhere along the line, someone forgot to set money aside for something that was more or less guaranteed to the students. No lack of bureaucratic screw-ups here.

So what we're left with is a non-existent sound system and a Social Board with \$6,000 less than they thought they had. Maybe Kenyon should add some courses in accounting to the curriculum so that mistakes like these can be avoided in the future—B.K.

Leaders Must Address Arms Spiral in Earnest

On Tuesday Arthur Macy Cox spoke here in support of a nuclear weapons freeze. One of the most important points to be brought out by the lecture was Cox's examples of misinformation which popularly supports and legitimizes the arms race. A large number of Americans seem to support the notion that America must bargain with Russia from a position of equal power. Cox supplied some of the "facts" which routinely are cited in defense of a military buildup to "catch up" with the Russians. For example, that Russia and her satellites have been spending 20% of their GNP on defense, while the U.S. has spent 10% in recent years, and thus that Russia spends twice as much as the U.S. on defense. However, the only conventional defense the U.S. must pay for significantly is the defense of Europe; Russia spends nearly half of its outlays on nuclear and conventional defenses against the Chinese. In addition, other comparative military numbers do not consider the extra burden of their Chinese frontier.

These and other factors are regularly overlooked, and this is partially the result of the closed-minded attitude of the Reagan Administration. This Administration appears to believe that it has all the answers, at least concerning the nuclear arms buildup, and this by itself is quite frightening. The views exhibited by Cox Tuesday were no less sincere than those expressed by the member of the National Security Council in his speech two weeks ago; however, there was a telling difference in Cox's openness and relevance of the issues he discussed. This openness must be taken on by our leaders in order for it to pursue a true path to nuclear sanity.—M.C.

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Producer shows unconventional Films

By Jonah Maidoff and Stephen Polk

Ralph Arlyck, an independent film-maker from Poughkeepsie, New York came to Kenyon last Wednesday night to show three of his films and speak about his work. Those who filled the auditorium viewed projects dating from the early seventies, when he studied film at California State College, to last year when his film *Acquired Taste* as shown on PBS stations and appeared at the Kenyon Film Festival. When asked how he felt about trying to make it as an "artist" his reply was characteristic of his modesty and wit: "Artist? No, I'm a film-maker. That comes first. If my work is good, that's what I want."

But rather than lecture, Arlyck wanted his films to speak for themselves. As he explained later, a substantial part of his criteria for determining the success of his films depended on the appreciation of the audiences as well as the subject matter. Sean presented the subculture, riots, and repression in the Haight-Asbury era of the late sixties from the point of view of a four-year-old boy. The interview with the boy, which established the film's structure, conveyed a delightful sense of curiosity that seemed to pervade the films that followed. *Natural Habitat* commented (rather extensively) on the desensitizing and degrading effects of working conditions in our modern industrial society. Arlyck was quick to admit he felt uncomfortable with his humorous treatment of a class of workers he felt separated from—a feeling most likely shared by college students. Finally, the film *Acquired Taste* came the closest to completely satisfying the needs of the con-

ventional movie-goer. In this autobiographical story financed by PBS, he succeeded in combining his insightful documentary technique with a satirical narrative style, which, as one student suggested, was comparable to that of Woody Allen.

In the informal discussion that followed the films, Arlyck openly spoke of the financial and personal difficulties he faced in remaining independent. He even conceded that he might not be able to continue if his wife did not hold a position at Vassar. Nevertheless, the innovation in his films and the vitality of his personality supported his assurance that he would continue to enrich his craft. His demonstration did indeed demonstrate how documented images may tastefully blend with

one's own desire to express himself through the art of film as a language of its own.

In addition, Ralph Arlyck's visit showed that Kenyon seems to be behind the times. Film and T.V. are the most dominant of communication mediums at this time in the U.S. Just as we should know how to write, it seems clear that we should learn how to create constructively with film. Arlyck was concerned that Kenyon has no program that offers film production when schools even smaller than Kenyon do. Perhaps Kenyon will have the opportunity in the future to learn as much about film making as any other art form. Many liberal arts colleges offer film courses, and ideally Kenyon should be one of them.

Cox Warns of Nuclear Risk

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feel this. They certainly had better, because we are now indulging in dangerous policy."

Cox cautioned that the Reagan administration's pursuance of a "first-strike" capability would place the Soviets in a vulnerable position whereby they would feel compelled to take counter-measures. "Last May (Defense Secretary Caspar) Weinberger signed a five-year program permitting us to 'decapitate the Soviet State,' to literally blow up the entire Soviet leadership. If you could do that, you'd eliminate deterrence and the possibility of an assured second strike."

The policy of deterrence has been building since the USSR first introduced nuclear weapons in the late 1950's and requires the ability to destroy the other side in the event of a nuclear attack. But this delicate balance of "mutual suicide," as Cox calls it, would crumble if one side tried to win a nuclear war with a first-strike, or surprise attack.

According to Cox, the Reagan administration is moving toward a new phase of heightened risk in the arms race. Any first-strike program would work on the "launch-on-warning" principle in which computers could fire retaliatory missiles at the Soviet Union within six minutes. "We are rapidly moving into an incredible age of accidental nuclear launch," Cox said. Technology will outstrip the capacity of man to control it."

He was asked if the START program didn't indicate the Reagan administration's genuine intentions to begin negotiations anew. START supporters contend that the U.S. must establish a clear margin of safety before negotiations for a halt can begin.

Cox replied, "START is a fairly clever concoction designed to give the illusion of serious negotiation. It is absolutely non-negotiable."

If he were President, Cox said, he would immediately order all war games involving nuclear weapons to

"cease and desist." In addition, he said, "It is unnatural and undesirable for U.S. troops to be in Europe." Cox would also shelve the MX and Pershing II missiles, as well as the Trident II submarines.

Commenting on the Reagan administration approach to nuclear arms negotiations, Cox said, "There are a lot of people pontificating on things they know nothing about. A group of zealots guides the President in this area."

Cox reminded his audience that "The Soviets don't trust the trigger of nuclear weapons to the military." The military is run by (and not trusted by) the ruling Communist Party, said Cox.

"The powerful elite in the Soviet Union is very, very conservative and narrow group of old men," according to Cox. The Party leadership, the peak of a self-perpetuating bureaucracy, also enjoys a "very high life-very capitalistic," Cox said. He described a dinner he once attended in the Communist Party's Central Committee "club" in Moscow: "It was a lavish affair. The waiters wore white silk tunics and served chilled glasses of vodka."

"We should have no illusions that the Soviet system is about to collapse," said Cox. "I see no such evidence. The history of all of the Soviet Republics is one of people who've learned a great deal about survival. We Americans know very little about survival; we're very young."

Cox said that in his opinion the Soviets have always been sincere about wanting to negotiate, "because they have always been behind, and they know survival." He noted that while the Soviet Union and Great Britain are prepared to sign a Comprehensive Test-Ban Agreement, the U.S. remains the unwilling partner.

Concerning nuclear weapons, Cox stated, "The time to stop these things is before you build them. I believe strongly in the importance of diplomatic negotiation."

S.T.A.N.D. Up For Peace

Tonight at 10:15 S.T.A.N.D. (Students and Teachers Against Nuclear Destruction) will sponsor a convocation at the Colburn Gallery to hear several readings and statements regarding the possibility of nuclear war, and the opposition against nuclear build-up. Following the convocation, there will be a candlelight procession from Colburn along middle path to the gates of the College.

Chip Bultman, a member of S.T.A.N.D. remarked that the current display at Colburn by Barry Gunderson is one of the reasons that the convocation is being held there. Gunderson's work exhibits anti-war ideas and is entitled "Peaceful Gestures and Poses: Work from New York City." All students are invited by S.T.A.N.D. to attend this gathering.

Any Good News-Anywhere?

By Jeff Ehrbar

What a wonderful world this will be
—Donald Fagen

Friday night/Saturday morning. After I closed the door softly behind me, I threw my duffle bag on to the couch and sat down in front of the television. It was late, but after three hours of studying I did not feel like sleeping. I turned on the T.V. and put on the headset that was connected to it. As I leaned back I could hear music from a party a few doors down.

The movie *Wild in the Streets* had just ended, and the final news report was starting. (A word on *Wild in the Streets*: An epic. A story about how a rock star takes over the United States

by mixing L.S.D. in the water supply of the Senate; this movie ranks up among such classics as *Bedtime for Bonzo* and *The Killer Squirrels*). The newscaster peered at me with poised, unremitting eyes. She then flashed a smile. "Hi, Jeff."

My eyes shot out of my head. What was going on here? She continued to grin at my silence. "Have you forgotten how to speak? How are you doing?"

I swallowed hard as I answered her. "Oh-O.K., I guess. How are you?"

"Great. Everything's just been going great. Excuse me for a second." She took off her blue blazer that matched her dress and hung it on her chair. "My, it's warm in here. Oh well, I bet you want to hear the news," continued on page three

LETTERS

To the Editors,

We are writing in response to the letters on abortion in the November 4th issue, and also to the letter on October 28th, in response to the letter on October 21st, October 14th, . . . etc. etc. From the prevalence of these letters it is obvious that abortion is a controversial topic among students. We feel that much more would be accomplished by an open seminar than by the continual debate week after week in the *Collegian*.

Sincerely,

Deb Cooperman
David Gifford

New Aircraft Carriers Would Help U.S. Navy



Political Forum

By Chris Pisano

Recently, the President's Office of Management and Budget, which had initially forecast a budget deficit of \$45 billion, increased this projection to over \$140 billion. While both Democrats and Republicans believe this deficit must be significantly reduced, where to cut the budget, or, how to increase revenues, is a political hot potato. Defense spending is an area where cuts will most likely be made. One likely candidate for the budgetary ax of Congress will be the Navy's request for two new Nimitz class nuclear-powered aircraft carriers costing, including aircraft, over \$3 billion each.

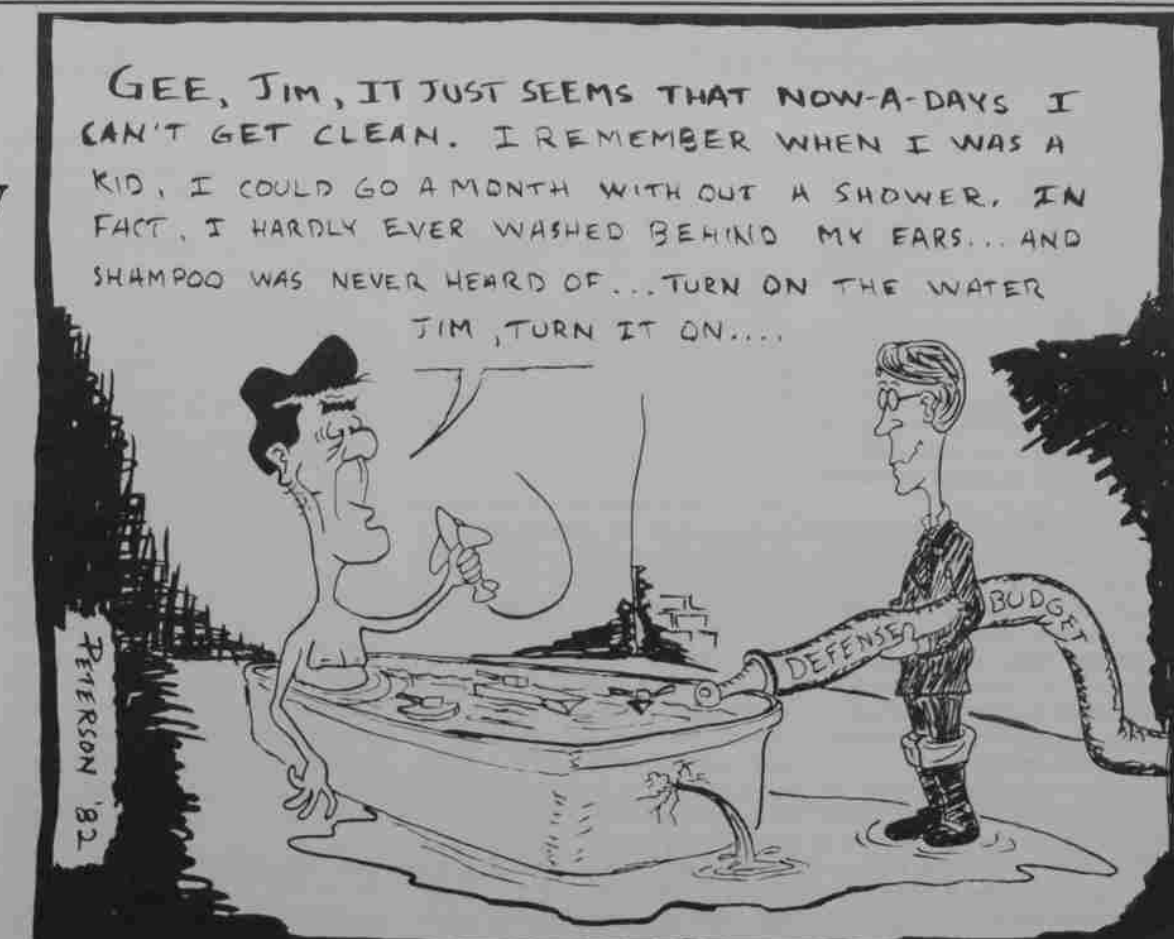
The wisdom of building these 95,000 ton super carriers has been questioned since the Israeli destroyer *Eliath* was sunk by a Russian built *Styx* surface to surface missile during the 1967 Arab-Israeli war. This sinking first proved the effectiveness of these types of weapons. Critics of large carriers have been especially vocal in Congress due to the loss of four British warships in the Falklands War by the French-built *Exocet* missile. They question the ability of a few large carriers which they equate to sitting ducks, to survive the high threat environment of modern warfare. Some of these critics include retired admirals. Admiral Stansfield Turner, former

head of the C.I.A., believes that the Falklands War proved the vulnerability of surface ships to missile attack. He argues that the Navy should invest in more numerous smaller carriers.

Critics, however, have misinterpreted the lessons learned by the British during the Falklands War. Large, nuclear-powered aircraft carriers are the Navy's best defense against missile attack, fired from either aircraft, submarines or surface ships. These ships, carrying between 75-100 highly sophisticated aircraft, provide an offensive and defensive capability unmatched by any warship.

World War II (i.e. the battle of Midway) proved that maritime supremacy depends on who controls the air. Large carriers since then have formed the backbone of the U.S. Navy. The recent Falklands War has only confirmed this belief. The British *Harriers* flown off the small carriers *Hermes* and *Invincible* were unable to protect their ships from direct Argentine air attack, let alone from attack by missiles fired at long range.

The U.S. Navy views as one of its principle threats Air to Surface missiles (ASMs) fired at long range (over 100 miles) by Soviet *Backfire* bombers. The vertical take off and landing aircraft or short take off and landing aircraft which would have to be carried by smaller aircraft carriers do not, or will not in the foreseeable future, have the performance, range or weapon-carrying capability to handle this threat. Only the large aircraft flown off of large carriers do.



The long range defense of a large carrier (over 200 miles) against direct air attack or missile attack is excellent due to the extremely capable F-14 Tomcat and E2C Hawkeye. The Hawkeye is an early warning radar plane. It can automatically track hundreds of targets at a detection range of up to 250 miles, and guide fighters to intercept them.

Recently the Israelis used E2Cs teamed with fighters over Lebanon. They were able to shoot down 80 Syrian jets without losing a single plane of their own. None of the Israeli fighters were as capable as the F-14. The F-14 is an all-weather fighter armed with, among other weapons, six Phoenix missiles. Its AGW-9 radar can track up to 24 different targets at a maximum detection range of up to 125 miles. Phoenix missiles have a kill

probability of over 95% at ranges up to 90 miles. Even if a *Backfire* bomber got within range to fire its ASM's, the Phoenix missiles carried by the F-14 would most likely destroy these before they reached their targets. Neither the F-14 nor E2C can be carried by small carriers.

If an aircraft or missile did penetrate a carrier's air cap, it is highly unlikely that it would reach its primary target of the carrier. An aircraft carrier steams in consort with a dozen or so escorts, which form its medium range defense, the plane or missile would have to foil the weapon systems and electronic countermeasures of these escorts. Finally it would have to evade the carrier's last ditch efforts to protect itself. These would include close-in defense systems, such as the *Vulcan Phalanx* now being fitted on most high value ships. The *Vulcan Phalanx* is a radar-

controlled gatling gun, with a rate of fire of over one thousand rounds per minute. If a missile or a couple of missiles did strike a large carrier it is unlikely that it would be severely impaired. Our first super carrier, the *Enterprise*, survived the accidental explosion of eleven bombs on her flight deck, ranging in size from 250-1000 lbs., and was still able to launch aircraft within two hours.

The Navy currently has fourteen large carriers, two of which are 40 years old. The Navy's request for the two new Nimitz carriers would replace these. To build smaller carriers as replacements for the larger carriers is ridiculous.

If, as the critics argue, it is going to be easy to destroy large carriers, using their logic it will be far easier to destroy smaller less capable ones.

Someday, Our Newscasters Might Give Some Good News

continued from page two

"I'll do it as quickly as possible because I know you need some sleep before tomorrow's game." She pointed her finger at me. "You should be in bed right now."

"How did you know about that?" Her jaw hung open. "I'm a newscaster—I keep up with everything that is happening. Plus, I heard Mike and Graham talking about it earlier."

Mike and Graham are my roommates. How did she overhear them talking? I did not want to ask. "So what's up in the world tonight?"

"A lot. Some things are finally beginning to look up."

I grinned. "Sure."

"No, I'm serious. Look at tonight's top story. A couple in Detroit, Michigan have discovered a method in which water is altered so it burns in motor engines. This method is inexpensive, so fuel will now be available at low cost. The fuel is also non-polluting. It will be marketed in a few months."

Another shock. "Cheap gas? I don't believe it."

She held up the report. "It's right here. In a related story President Ronald Reagan heralded the discovery as 'another example of American ingenuity' and promised tax breaks and assistance to enhance its development."

"And where's he going to get the money?" I snapped.

"From the reductions he is making in federal expenditures for nuclear arms. He said that right now his main concern is with unemployment, and

that he is perfectly content militarily now since America can blow up the world thirty times over."

"Wow—I can't believe he's doing that. It's totally out of his character."

"Reagan has had a trying week. In another statement he made today he bemoaned the plight of the unemployed and the poor, and promised long-term economic development programs."

I sighed with a sneer. "He's just intimidated by the results of the election. Reagan's not really going to do anything."

She tilted her head sideways. "Oh yeah? They say when he read the statement he was pretty shaken up, he truly meant what he said. It was unusual for him."

I grabbed my shoulder and squeezed. Yes, I was here. "Did something happen to him?"

"Yes. Rumor has it that his son, Ronald Jr., locked him up in a room at the White House and forced him to listen repeatedly to Bruce Springsteen's *Nebraska* and Grand Master Flash's *The Message*. Both are politically and socially relevant musical statements. They are also quite good."

"I know, I've heard them. What did Reagan think of them?"

"He liked *Nebraska*, but he found *The Message* too hard to dance to. Too funky." She paused, and added, "Still, he was struck by the hardships that these works embody. He has proclaimed commitment to alleviate their problems."

I ran my hand through my hair. "I still can't believe it."

She turned the page of the report.

"Oh—listen to this. In the Soviet Union today the Kremlin issued an apology to the people of Russia for 'screwing up Marxist doctrine and, in general, for being a pain in the ass.'" She looked up from the report. "A loose translation, of course." She continued reading. "The Kremlin then promised a new application of the socialist philosophy in the Soviet Union and its satellites."

"Amazing. Anything else?"

She glanced down at the pages. "Just a few things here and there... Someone at the U.N. has put forth a resolution that would ban all politicians from El Salvador. It has a 50-50 chance of passing... Secretary of the Interior James Watt was accidentally shot while hiking on land recently sold by the federal government. The hunter who shot him said that he had mistaken Watt for a land eel... Former Secretary of State Alexander Haig has signed a contract with the Mattel toy company. He will be endorsing the revived G.I. Joe doll for the upcoming Christmas rush... Phyllis Schlafly has run off with four men to start a commune in Arizona. She stated that since the end of the E.R.A. campaign she has had nothing to do but cook and clean around the house, and she needed more excitement."

I shook my head in disbelief. "Is that it?"

"Yes, except that, in a final story, Jane Fonda has had to postpone filming of her new movie due to a neck injury sustained while weightlifting. I guess that while benchpressing, Fonda was reprimanding (harshly) the Reagan

Administration. Her spotter, a staunch Republican, walked away in a fit of disgust. When Fonda could not get up her last repetition, the bar sat on her neck for about ten minutes. She's recovering nicely, though."

"That's too bad." I looked at the clock. It was getting very late. "What's the weather going to be like tomorrow?"

"For your game against Oberlin? Perfect. Sunny, with a mild breeze. Speaking of your game" she pulled a page out from underneath the stack—"it looks like you guys should win the rest of your games."

My face tensed. "Yes, we should. That is, if we play like we are capable of playing. We haven't been playing up to our potential."

"Yeah, but you've also played some of the best teams in the country, like Hope and Dayton. The defense played superbly—Zack Space should be All-American. If Dorsett gets healthy and Ross Miller keeps going, the defense should shut out the next four opponents."

I smiled. "Ballsy."

"But you know what it is going to take?" Her voice grew sterner. "Your roommates are going to have to connect on more passes. Todd Stoner can't do all the work—although he is great. Graham and Mike are going to put it together—they're going to come into their own."

I nodded. "You know it. But tell me—how do you know so much about Kenyon football? At times your station doesn't even carry our scores."

She grew offended. "Don't be so

cynical, Ehrbar. You know, despite your expectations, there are individuals in this world who are not concerned solely with themselves. Some people do care."

I apologized. "I'm sorry. I didn't mean to sound like that. It's just..." My voice trailed off.

Her eyes brightened. "No problem. I know how it is. But don't let it get you down. Of course, you must recognize problems, but don't let them become your foundation. Look ahead." She collected the report into a pile and picked it up. "Well, I've got to sign-off, and you have to get to bed. Good luck tomorrow."

"Thanks."

"See you next week?"

"Sure."

She stood up and put back on her blazer. The station's logo filled the screen, and then the national anthem was played. I closed my eyes...

A hand shook me. It was Graham's. "Get up and go to bed." The T.V. was still on, buzzing, and it probably woke up Graham. I had fallen asleep. I turned it off and went into my room.

Reflecting upon this conversation, yes, I am somewhat saddened. There is no gas substitute, Reagan has not changed his policies, the Soviets are still tyrants and, as far as I know, Phyllis Schlafly is still at home, cooking and cleaning. Life as usual. But—

Dorsett has gotten healthy, Mike has connected with Graham (several times), and we have won three games with a chance of winning a fourth... Improvement abounds.

Makes you think, doesn't it?

Southside Johnny and the Asbury Jukes Rock Receptive Kenyonites

By Victor A. Peterson

After months of hype from the Social Board, and weeks of waiting, Southside Johnny and the Asbury Jukes performed before an estimated 700-900 people last Saturday night at 8:30 p.m. in the Ernst Center.

To relieve the tension in the Social Board's collective stomach, this reporter will answer the question that had hovered ominously over the Board for months—yes, the Southside concert was enjoyable, and well worth the six dollar admission price.

Though Southside had a none too exciting opening, they soon built to a high level of energy and maintained it throughout the show. Some of their better numbers appeared near the end of the show, including a fun rendition of Van Morrison's "Brown-eyed Girl" and Southside's own fast-paced party song "Reach Up and Touch the Sky!"

Undoubtedly, the most distinguishing part of the band was its horn section. The well-orchestrated brass jazzed up many of the tunes which otherwise would have been less than memorable. In fact, the horns lent to the band a sound reminiscent of the early Chicago, or the Bruce Springsteen of the late seventies. Also to their credit, the brass players appeared to be having a good time, something which other members of the band often lacked.

Another high point of the concert was the set of solos by the percussion section. Both drummers were exciting and enjoyable to watch, but, unfortunately, limited in their innovations and imaginations. On the other hand, at one point the bongo player tore into an improvisation that was particularly hot and drew a tremendous response from the crowd, but this was somehow incongruent with the slick,

blues-influenced style of the rest of the group. If there was one complaint to be lodged against Southside, it would be that the band was so tight, so smooth, that its members were not allowed enough room to expand creatively.

Apart from the band, much of the audience was comprised of people not generally associated with the College: the figure being perhaps as high as 40%. This can be seen as a favorable portent, that Kenyon is not the snobbish monster on the Hill that scares people off. Perhaps rumors of a Springsteen appearance drew locals (and no, the Boss did not show up), or just the promise of a good time. Maybe future concert engagements will mesh the communities even further.

The question of whether or not the concert by Southside Johnny and the Asbury Jukes was profitable for the Social Board remains to be answered.

Surely the thousand-or-so attendants were not enough to cover the 15,000 dollars paid for the entertainment. Perhaps one of the reasons for the low attendance of college students was that the New Jersey based Southside did not appeal to the taste of the majority of the students.

Granted, it is difficult for a school of this size to get "big name" acts, and if we can not get a "big name" someone is sure to complain. Perhaps the Social Board will take into account the attendance of this concert when planning the spring concert.

This Week's Projections

French Connection

French Connection. Directed by William Friedkin. Starring Gene Hackman, Fernando Rey, Roy Scheider, Tony LoBianco, Marcel Bozzuffi. Released in 1972. 104 minutes.

French Connection is a descendent of the old gangster and reporter movies of the late '20s and '30s. It is a story of an international heroin smuggling operation and a detective who stops it. However, *French Connection* departs from these films and is representative of its time with typical early '70ish commentary and action for action's sake. The city becomes a metaphor for modernization with its cold, hard, asphalt surfaces and its characters trapped in a de-personalized world. The cops doubt their own motives; are they merely doing their jobs or are they pulled towards sadism and violence by some neurotic force within them? There is even conflict of purpose within the department. *French Connection* is probably best known for its famous car chase scene which later became a model for a barrage of mob films.

Director Friedkin (*The Exorcist*, *Cruising*) revels in producing powerful, although crude, emotional responses. He evokes terror, tension and suspense with the precision of a surgeon, but with the impersonality and distance of a medical school student. *French Connection* relies on a sharp, brutal, conflicting montage reminiscent of Russian film master Sergei Eisenstein, and charging accelerated traveling shots to produce its dramatic force. It received the Academy Award for Best Picture, Director, Actor, Screenplay, and Editing.—J.W.

Bedknobs and Broomsticks

Bedknobs and Broomsticks. Directed by Robert Stevenson. Starring Angela Lansbury, David Tomlinson. 118 minutes.

Walt Disney's *Bedknobs and Broomsticks* follows the successful pattern set by *Mary Poppins*, as the story revolves around an eccentric nanny and the happenings which invariably surround her charges and herself. This time the situation includes three English children who have been evacuated to the country during WWII. Their caretaker, they discover, is a somewhat bumbling apprentice witch. With her powers they have many adventures, traveling about on a magic bedstead. The action culminates with the four-some's successful foil of an invasion of England.

Bedknobs and Broomsticks was nominated for five Academy Awards and won both an Oscar and an Academy Award for outstanding special visual effects. The effects include a combination of live action and animation, of which the best example is a football game with real and animated players in Noboombu Land. Although it is not an historically accurate tale, the movie has many merits and is a pleasure for those with imagination and a sense of fun.—A.D.

Before the Revolution

Before the Revolution. Directed by Bernardo Bertolucci. Starring Adrian Asti and Francesco Barilli.

Bernardo Bertolucci made *Before the Revolution*, his first major success, when he was only 22. A volatile mixture of styles (romantic and anti-romantic at the same time), it has lost little of its power to exhilarate and surprise. The plot is loosely derived from Stendahl's *The Charterhouse of Parma*: A young man flirts intellectually with communism and incestuously with his aunt. But eventually he realizes that, for him, life will always be "before the revolution." In defining his hero's "nostalgia for the present," Bertolucci produced a major statement on the state of mind of the 60's, as well as a timelessly lyrical affirmation of youth's rites of passage through love and politics.—S.A.

Our Town

Our Town. Directed by Sam Wood. Starring William Holden, Martha Scott, and Frank Craven. Released in 1940. Wednesday November 17.

A boy and girl grow up together, fall in love, marry and have a child. This is a simple and common story but the techniques employed in producing *Our Town* and the characters set the film apart from others of its genre. The screenplay, little changed from Wilder's original play, is an account of the lives of the inhabitants of Grover's Corners, New Hampshire, at the turn of the century. The audience sees their daily work, hears their thoughts, knows their emotions and their lives as a whole. The narrator, the town druggist, introduces the characters and interjects his own Socratic comments. The characters themselves sometimes speak directly to the camera. The camera then, is a participant in the action, not just a recording device.

Grover's Corners' inhabitants are, by their own description, simple folks, but their story is a rich one, complete with their own small town philosopher, the druggist. The movie is an intimate study of emotions, and the camera, knowing all, shares its knowledge with the audience. The people of Grover's Corners may not have read Plato or Freud but provide a refreshing affirmation of the value of life.—A.D.

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Century of Drawing on loan from MOMA

By Mary Sorenson

On Saturday, November 6, a diverse group of Gambier art enthusiasts went on an excursion to the Cleveland Museum of Art to see "A Century of Modern Drawing: 1881-1981." The many and varied works in the show were selected entirely from the Museum of Modern Art in New York, the oldest piece being by Frenchman Georges Seurat, and the youngest by Bruce Nauman, an American.

An impressive number of examples of work were present artists accepted as "greats" from all the "ism" movements (post-modernism, cubism, dada-ism, etc.). These were signed with such famous names as Seurat, Cezanne, Gauguin, Picasso, Arp, and many others.

What made this show unique was not the fact that these great names were present, but that the drawings (and not paintings or otherwise) of these artists were being exhibited.

Rarely does one have the chance to see a show purely dedicated to drawing. Paintings, sculpture and artifacts, by far, make up the most substantial part of what is displayed in almost all art museums, while prints and drawings are hidden away in storage.

The exhibit had no underlying theme other than the obvious fact that the works were all drawings and were created within the last one-hundred years. In fact, as the work moved away from the traditional "Royal Academy" (or officially approved) style, the drawings were so diverse in style and idea that the theme of the show could be said to be this variety itself.

Walking from piece to piece, one found himself awed, perhaps overwhelmed by the constantly contrasting assortment of works. The show began with watery pastel-colored impressions by Cezanne, such as "House Among Trees" from 1900. Turning around, one found such famous works as Redou's dark and mysterious "The Eye Like A Strange Balloon Mounts Toward Infinity" from 1882, and the familiar textured charcoal or *conte* drawings of Seurat, such as "Seated Woman" from 1884-1885, and "At the Concert European" from 1887-1888.

At the next corner, one was suddenly engaged by the very different cubist drawings of Picasso, such as the bright 1906 watercolor, "Sleeping Head," and by his famous collages and curvilinear drawings. Picasso's varied and changing drawing styles were practically as diverse as the character of the show as a whole.

Expressionist brush and ink works by Matisse were next. The small and bright drawings of Max Beckman followed them. As the viewer moved, he watched the times' quickly changing schools of thought, starting with Kandinsky and Klee, then George Grosz's grotesque and repelling pastel drawing, "Lice," Schiele's pained figures in line next to Klimt, and then a pencil drawing by Giacometti.

A most interesting, playful work called "Chute" (1923), by Caszlo Moholy-Nagy, also used photo-imagery, along with airbrush and pen and ink. The piece showed photo-representations of a long curved line of people on a giant, abstract sort of slide. The free subject of the work

contrasted with its technically controlled execution. Its abstract yet representational qualities made this work a show-encompassing piece.

Lest the viewer settle too comfortably back into realism, the next and final pieces of the show were incredibly abstract—especially Agnes Martin's "Red Bird", a series of regular horizontal red lines, all equal in length, forming a square.

A minute few of the drawings in the show were intended as studies for paintings. The works were as much finished as any sculpture or painting could ever be.

Exactly what was unique about this drawing show, with its renowned artists, was well-put by drawing professor Martin Garhart. He said that within the "finished-ness," there is an "amazing freshness" in the drawings. This spontaneity is more inherent in drawings than other types of artwork. Understatement can become most important in the artist's illusion-making. Each mark he makes can have an exciting significance as he creates form and texture. These elements, intrinsic in drawings, and especially evident in great drawings, were clearly impressed upon the viewer of this show in Cleveland, and accounted for its success.



Quartet was Precise, But...

By Margaret Harding

As a part of the George Gund concert series of this year, the Alban Berg quartet performed last Thursday night in Rosse Hall. The quartet was founded in 1970 by four professors of the Vienna "Hochschule für Musik." Its members are Gunther Pichler and Gerhard Schulz, first and second violins; Thomas Kakuska, viola; and Valentin Erben, cello. They are regarded by some as one of the top ranked quartets in the world today.

However, their performance last Thursday didn't reflect this as the concert was a bit of a disap-

pointment. Their playing was technically brilliant. However, in the pre-twentieth century music, they were a little lacking.

The first piece performed, the quartet in D Major, K. 499 by Wolfgang Amadeus Mozart, was technically good, but few of the emotional aspects of the piece came through. Part of the problem was that the group didn't function as a whole, they seemed to be four players all playing together, without any orientation toward each other. They weren't really interacting during the piece, except a few cursory glances at the start of each movement. The piece was well performed as a whole otherwise, and it was thoughtfully interpreted as to dynamics and meter changes.

This was very apparent in the second and the fourth movements, where the first violinist's runs were sloppy and muddy, and as he approached the high notes, his tone became slightly shrill and squeaky. On the other hand, both the violist and the cellist had warm, mellow, rich tones that made them a joy to hear.

A complete contrast from the Mozart were the next two pieces on the program. Both were composed by Anton Webern, a twentieth century composer. These works differ in style, in seniority, and in the expectations of the performer. The Mozart was written at a time when many people played music for fun in the evenings in their homes, while the Webern was written to be performed professionally. This difference makes the Webern much more difficult to play.

In both opuses performed, numbers 5 and 9, the instrumentalists demonstrated a talent for playing contemporary music. Modern music is much more difficult to play than the classical music in some respects, because the melodies and harmonies are not as obvious as those in earlier music.

In these two pieces, the quartet seemed to mesh as one complete group, rather than four separate players. Webern is very emotionally, technically, and musically challenging. To be able to play such intense music so well, and to be able to play two such works in a row says a great deal about the quartet's talents as musicians and as a group.

The fourth and final piece on the program was Beethoven's quartet in C-sharp minor, op. 131. In this the quartet seemed a little more attuned to each other than in the Mozart, but not to the extent they were in the Webern. The piece was very metronomic—they adhered strictly to the rhythm, without just relaxing and letting it flow, which made for a rather boring performance of the work. Beethoven also is an intense composer, although in a different sense than Webern. He requires a great deal of emotional output, and if that is lacking, the piece doesn't come off. Unfortunately, the quartet played very woodenly, and rhythmically. It was all correct, but very disappointing.

Perhaps part of the problem was that the Alban Berg quartet is on tour, and they have played almost every night, which is very draining. As a result, although their concert was very enjoyable, it was also a little dull.

Kenyonites Choreograph Concert

By Jennifer Schancupp

The Fall Dance Collection will be performed this weekend. Performances are at 8:00 p.m. on Friday, Nov. 12, and Saturday, Nov. 13. Reserved tickets are \$3.50, \$2.00, and free to Kenyon students with I.D.

The Fall Dance Collection will showcase dances ranging in style from ballet to modern and jazz, and set to a variety of music. Members of the audience will enjoy the choreography of Brooke Adams, Ann Biddle, Julia Boltin, Kelly Doyle, Kristin Maloney, Amy Rose, Leslie Ross, and Tibi Schefflow under the direction of Dance Professor Maggie Patton.

Patton has also choreographed two pieces for the concert. "Slap Dance" is a rhythmic study on the number 8, and "Numbers" is a dance performed by approximately 70 dancers, each performing a separate dance phrase simultaneously.

Patton said, "It is a pleasure to be back at Kenyon, and to share in the growth and development that dance has achieved. So come see our work."



Brooke Adams and Ann Biddle rehearse for the Dance Collection

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By Katherine Bentman

A few days ago, Leslie Spenser, president of the Owl Creek Singers, and Meg Zeller, the group's director, discussed their most recent concert, in Rosse Hall on Friday, November 5. Leslie commented that it went very well and that the crowd was good.

Meg, when asked how the song dedicated to Leslie in honor of her engagement was organized without her knowledge, said that the Owl Creek rehearsed secretly in hope of embarrassing their president—all, of course, out of fondness for Leslie.

The content of their songs, both agreed, focused mostly on love. There was one "racy" song, a reworked version of an old waltz called "When Francis Dances With Me." This was a first for the Creeks. Leslie said with a mischievous smile, "It's fun to surprise people."

In the near future, the Creeks are travelling to Chicago and Bucknell to perform, and in the spring they plan to sing on the East coast at various prep schools. Their next Kenyon concert will be in December, when they traditionally sing in Peirce lounge. They have hopes of putting out a second album in the spring.

Regarding the much-discussed change in the Owl Creeks this year, Leslie said, "Yes, we have changed. We've gotten more gutsy." As a result, they are being sought after to perform more than ever.

They concluded by telling a little Owl Creek history. The name Owl Creek Singers is a translation of the word "kokosing." Meg proudly stated that the group is one of the oldest women's groups at Kenyon.

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UPCOMING GAMES

Football: 11/23 - at Hiram College (1:30)
 Water Polo: 11/23 - Division II Eastern Championship Tournament at St. Francis College (Brooklyn, N.Y.)

TEAM RECORDS

Field Hockey: 10-3-1* Men's Soccer: 8-6-1*
 Football: 4-4 Volleyball: 5-28*
 Women's Soccer: 1-8-1* Water Polo: 8-14*

*Final Regular Season Record

Water Polo Team Prepares to Defend Eastern Crown

We ask you, who's the best? Kenyon's water polo studs - the defending NCAA Division II Champions, third overall behind Division I powerhouses Ohio State and Cleveland State. Polo or what?

Last weekend - tournament at Cleveland State University. Opening game - lost to CSU 13-9 after having led at the half. Played awesome polo, but victory not. In the nightcap - blew away Dayton U., with only half of team, by score of 12-6.

Following morning, wasted Denison 17-6. To win or not to win: That was the question. (Shakespearean tragedy encounters water polo.) State Champs Ohio State downed us 12-8; Ohio polo

became history.

Next weekend - Easterns or what? Location: St. Francis College, Brooklyn, New York. Opponents: Johns Hopkins, Duke, Army, Trinity, Williams, University of Virginia, and St. Francis. From the look of things, Kenyon has a good shot at bringing home their third consecutive Eastern Championship. Having amassed a plentitude of awesome polo experience by playing many of the best Division I teams in the East (reflected by the somewhat sorry won-lost record) throughout the season, the water Lords are certainly capable of blowing away the rest of the Division II competition.

A Kenyon "Booster Bus" will travel to the football team's Saturday finale at Hiram College. A \$20.00 ticket gets Lord backers transportation to and from the contest, as well as food and drink on the bus. For ticket information, contact Sam Barone at Public Relations (PBX 2158). Note: A Kenyon victory will give the Lords their second straight winning season.

Lords Romp to Third Straight Win, 34-13

The offense exploded for 476 yards and the defense shut down Collegiate Athletic Conference leader Centre College (5-3) as Kenyon rolled to a 34-13 win last Saturday. The victory evened the Lords' record at 4-4.

The rushing game, led by senior Pat Hunkler (117 yards on 9 carries), rolled up a season-high 270 yards. Hunkler was the key to the Lords' three first half scoring drives. Kenyon took a 7-0 lead in the opening quarter as Hunkler ground out 39 yards on six carries. The Lords began to pull away from the Colonels in the second quarter, as they racked up two touchdowns while holding Centre scoreless.

Kenyon's second score came on Mike Handel's one-yard TD plunge. Handel (11-16, 207 yards) hit OAC receiving leader Todd Stoner for 21 yards and Hunkler had a 22-yard run as the Lords marched 80 yards to paydirt. Bob Doherty's extra point put Kenyon up 14-0.

Another 80-yard drive, this one on 14 plays, gave Kenyon a 20-0 edge. The Lords drove to Centre's 30 where freshman Eric Bell (nine carries, 50 yards) broke free for a 21-yard gain to the nine. From there, Hunkler punched it home.

The Lords padded their lead with two third period touchdowns. The first came on a five-play, 70-yard drive, with Handel again going in from the one. A 32-yard Stoner reception and a 23-yard run by freshman Matt Lampe, whose 10 carries netted him 65 yards, keyed the final drive. Rich Balka capped the march

with a three-yard TD run.

Now up 34-0, coach Tom McHugh gave some of his defensive starters a well-deserved rest. Centre scored 13 meaningless fourth quarter points as the Lords coasted to their third straight win.

While Kenyon's offense was busy rolling up impressive stats, the defense held Centre's Geoff Pope, a top NCAA Division III rusher, to 61 yards - 50 below his game average. The Lords also picked off three passes to bring their season total to 18, a new Kenyon record. The previous season mark of 15 was set last year.

The Lords close out their season this Saturday at 1:30 at Hiram College. A Kenyon victory over the Terriers, the President's Athletic Conference champions, would give the Lords a 5-4 mark, identical to last year's.

Hopefully, then, the squad can look forward to some First Place trophy action, and the subsequent partying of life. Defending champs for the past two years, Kenyon's studs are seeded #1 in this year's Easterns tourney. May they live up to that honor!

Pending any changes in plan, the Lords will be travelling via People's Express to participate in the 1982 Easterns, cruising early Friday morning (major academic blow-off). Varsity status not; thus, financial deficit. Budget depleted; afford flight or what? Expenses much, financial aid required - any and all monetary donations greatly appreciated!

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